

SCHOOLS RISK ASSESSMENT SUMMARY: 65,000 YEARS, A SHORT HISTORY OF AUSTRALIAN ART for YEARS 11-12.

This summary document is provided to allow teachers to familiarise themselves with the content and learning themes explored in the Ian Potter Museum of Art exhibition, *65,000 Years: A Short History of Australian Art* for Years 9 - 10 and the venue setup of the gallery to inform their own excursion risk register and/or excursion risk assessment.

This summary document is based on a comprehensive risk assessment of the exhibition and venue but does not cover general risks (e.g. injury due to trips) and should be read in tandem with;

- the accompanying teacher resources of Booklet 1 & Booklet 2
- excursion planning checklist
- information provided on our School Visit Information webpages.

If you need any further information to complete your excursion risk assessment, including our full- and sub-risk assessments of the exhibition and venue, please contact us (school-bookings@unimelb.edu.au).

Cultural Safety Advice:

Cultural safety is fostered within environments that are spiritually, socially, emotionally, and physically safe, and that do not impose upon a person's identity or deny their needs. It is cultivated through acts of shared respect, meaning, knowledge, and the collective experience of learning together with these attributes and affordances in place (AITSL, 2022b; Williams, 1999).

Our cultural safety framework in the Museum and Collections Learning Team is informed by the Commission for Children and Young People (Victorian Government, 2023) Child Safety Standard 1 that states:

"Organisations establish a culturally safe environment in which the diverse and unique identities and experiences of Aboriginal children and young people are respected and valued"

(Commission for Children and Young People, 2023).

All teachers are advised to review the Cultural Safety information located on page 13, Booklet 1 resource, as a guide for scaffolding students' safety and strategies to cultivate it.

About 65,000 Years: A Short History of Australian Art

65,000 Years: A Short History of Australian Art has been curated in consultation with Aboriginal and Torres Strait Islander artists and custodians and strives to reveal the ingenuity and excellence of First People's art which is the foundation of this continent's great art history.

In respect to this overarching focus, we advise the exhibition is also about truth-telling. The works of art, cultural objects, and curation of these speak to the wrongly commenced history of Australia, which encompasses the dispossession of Aboriginal and Torres Strait Islander peoples' land, disavowal of their rights and freedoms, and the impact colonial violence and oppression has on the lives of First Peoples who endure the denial of this history.

For societies with shared histories of violence or injustice, truth-telling about the past is essential for overcoming division and achieving genuine democratic and prosperous outcomes for all citizens. Australian curricula frameworks recognise the importance of truth-telling, emphasising the critical role of education for building comprehensive understanding of the rich tapestry of truth that comprises Australia's history.

We advise all viewers that there are works in this exhibition and education resources that contain instances of violence and references to the Australian Wars that may cause distress. We would also like to advise Aboriginal and Torres Strait Islander viewers that this exhibition and its education resources feature the names, images and works of people who have died.

Whether engaging onsite or online, the following contains important information for all educators on fostering and upholding cultural safety while coming to know, hear, and understand Indigenous Knowledge showcased in the exhibition.

Content Warning:

65,000 Years: A Short History of Australian Art has been curated in consultation with Aboriginal and Torres Strait Islander artists and custodians. Aboriginal and Torres Strait Islander viewers are advised that the exhibition features the names, images and work of people who have died.

The exhibition contains references to dispossession, the Australian Wars, violence, massacres, child removal, missionisation, incarceration, and deaths in custody. Some works in the exhibition contain derogatory images or titles with outdated terminology. These do not reflect the University's viewpoint, but rather, the social attitudes and circumstances of the period or place in which they were created. The exhibition also contains offensive imagery and nudity.

Please note; Level 1 includes the Primrose Potter Studio which is dedicated to exploring Scientific Racism at the University of Melbourne and Beyond. **This part of the exhibition has the following content warning and is not part of the Yrs 9-10 tour as it is recommended for viewers under 18 years of age.**

This section of the exhibition contains material relating to eugenics, 'blood-quantum' terminology, and the theft, storage, examination and trade of Indigenous ancestral remains – practices undertaken at The University and beyond.

The facilitated tour for Years 11-12, will focus on "Truth-telling through Curating" engaging with artworks located on Ground Level and Level 1 which explore the following themes of Reimagine, Reveal, Rencounter, Reinstate, Revolutionise, Restore;

- Impacts of invasion,
- Colonisation,
- Displacement,
- Destruction/theft of Country and Culture

The Years 11-12 tour will focus on art works located on Ground and Level 1. While travelling to each artwork across the exhibition, students will observe other artworks which will explore themes of **invasion, colonisation, displacement, violence and destruction/theft of country and culture**. Artworks not included on the tour, but which students may pass, include nudity, death and colonial violence.

The risk assessment includes the following:

- Six art works explored in the tour for Yrs 9-10.
- Artworks that will be observed while travelling through the tour.

- General risk assessment issues to note.

65,000 YEARS: A SHORT HISTORY OF AUSTRALIAN ART				
ARTIST(S) & ARTWORK TITLE	ARTWORK DESCRIPTION	CASE STUDY STORYLINES	EXHIBITION THEME/CASE STUDY STORYLINE	LOCATION
Brett Leavy (Kooma) <i>Virtual Narrm 1834, 2025</i>	Geospatial virtual heritage digital media installation	Reimagine	Welcome to 65,000 Years: A short History of Australian Art	Ground Level, New Foyer
Julie Gough (Trawlwoolway) <i>Observance, 2012</i>	Video projection, colour, sound, 17:09 mins	Reveal	Ancestors and art of Victoria and Tasmania	Ground South Gallery
Godfrey Charles Mundy (English) W. L. Walton (English) <i>Mounted police and blacks, a rencounter, 1852</i>	<i>Lithograph on paper</i>	Rencounter	First Encounter and responses	Ground North Gallery
Gordon Bennett (Australian) <i>Death of the ahistorical subject (up rode the troopers a, b, c) 1993</i>	A: synthetic polymer paint on canvas; B: synthetic polymer paint and photocopy on canvas	Reinstate	First Encounter and responses	Ground North Gallery
John Tjakamarra (Pintupi) <i>Untitled (Man's Dreaming) 1971</i>	Synthetic polymer paint on composition board	Revolutionise	Central and Western Deserts	Level 1 North Gallery
Betty Muffler and Maringka Burton <i>Ngangkari Ngura (Healing Country) 2022</i>	Synthetic polymer paint on linen	Restore	Central and Western Deserts	Level 1 North Gallery

65,000 YEARS, A SHORT HISTORY OF AUSTRALIAN ART EXHIBITION FOR YEARS 11-12 POTENTIAL RISKS SUMMARY

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
Cultural safety	General exhibition	<ol style="list-style-type: none"> 1. Social and political issues faced by Indigenous communities (across Australia) 2. Challenging colonial narratives contemplating colonisation. 3. Confronts violent colonial histories while affirming the transformative role of language and culture in maintaining identity and connection to the land. 4. Impacts of invasion, Displacement, Destruction/theft of Country and Culture 5. The destruction and ownership of the natural environment. 6. Power relations in contemporary society. 7. Identity & belonging. 8. Poverty and exploitation. 	<ul style="list-style-type: none"> • First Nations students may find the themes upsetting, confronting or triggering. • Non-Indigenous students may find the themes upsetting and confronting. • Themes of belonging and identity could be triggering for anyone uncertain of their ancestry or who has experienced family trauma. 	<ul style="list-style-type: none"> • Cultural safety warning is displayed in Foyer entrance. It is a freestanding sign to the right of the sliding glass door. • Cultural context is provided to all artworks and their content in didactics, and a comprehensive suite of educational resources developed by Ngarrnga. Booklet 1 provides general information on the exhibition and important information to plan your visit, and Booklet 2 is specific to your group's year level – it features information about the specific themes and artwork case studies in the tour. • Cultural Safety Advice & Strategies are provided in the teacher resources Booklet 1. • Our staff have completed AITATS CORE Cultural Learning training to ensure that Indigenous and non-Indigenous visitors and staff can teach and learn in a culturally safe environment. • In the event that a visitor feels distressed, there will be staff trained in Emotion CRP during the exhibition to be able to respond appropriately to provide support to visitors. 	D2
Cultural Safety	Primrose Potter Studio (not suitable for 18 yrs and under)	Not suitable for under 18 yrs. Historic objects and artworks exploring Scientific Racism at UoM	Students have not been advised they cannot enter and experience the culturally sensitive and disturbing	Content warning signage recommends not suitable for 18 years or under. The exhibition design to Primrose Potter entrance limits visitors under 18 years	

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		<p>and beyond. Not included in this tour for Yrs 11-12.</p> <ul style="list-style-type: none"> Sound from video of Marcia Langton discussing scientific racism may be heard from Level 1, South Gallery when visitors enter and exit through the door to that space. This door is beside one tour stop for this age group. 	content located in Primrose Potter Studio.	from entering the room and engage with the works exploring scientific racism. Students will be supervised to ensure they do not enter this room.	
Content warning for art works on tour.	<p>1. Godfrey Charles Mundy (English)</p> <p>W. L. Walton (English)</p> <p><i>Mounted police and blacks, a rencounter, 1852</i></p> <p>2. Gordon Bennett (Australian)</p> <p><i>Death of the ahistorical subject (up rode the troopers a, b, c) 1993</i></p>	1. Image of war, violence and death.	1.2. Indigenous and non-Indigenous students may find images of historic violence upsetting, confronting or triggering.	1. If a visitor feels distressed, there will be staff trained in Emotion CRP during the exhibition to be able to respond appropriately to provide support to visitors	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
Content warning for artworks not included on the tour, but walking past and observing exhibition	<p>1. Julie Gough Trawlwoolway, born 1965</p> <p><i>The Missing</i> 2024</p> <p>after Benjamin Law</p> <p>English, 1807–1882, lived in Australia from 1834</p> <p>Wurati, an Aboriginal chief of Van Diemen's Land</p> <p>reproduction, cast from original, late 19th or early 20th century</p> <p>Oscar Kuku Yalanji, born 1878–</p> <p>Sketchbook c. 1898</p>	<p>1. Sculpture cast busts of two Aboriginal people who are deceased.</p> <p>2. Numerous works of art depicting Aboriginal people who are deceased.</p>	1. Indigenous and non-Indigenous students or teachers may find the sculpture casts and histories upsetting, confronting or triggering	<p>1. These art works are not a focus on the tour but will be close and observed by students.</p> <p>Learning Experience Facilitators to be aware of getting students to focus on the art work in the tour. If a visitor feels distressed, there will be staff trained in Emotion CRP during the exhibition to be able to respond appropriately to provide support to visitors.</p>	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
	<p>pencil and coloured pencil in sketchbook</p> <p>Billiamook Larrakia, born 1853–</p> <p>Jemmy Miller (Ilon-Tereba) Wulwulan, born 1851–</p> <p>Paddy (Min-dil-pil-pil) Larrakia, active 1880s</p> <p><i>The Dawn of Art</i> 1888 pencil and coloured pencil on paper</p> <p>Brook Andrew Wiradjuri / Ngunnawal, born 1970</p> <p><i>The Island VI</i> 2008 synthetic polymer paint and screenprint</p>				

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
	<p>on red metallic foil on canvas</p> <p>Lin Onus Yorta Yorta, 1948–1996</p> <p><i>Taking the children away</i> 1992 fibreglass, pigment dimensions variable</p>				
Sensory and space	<p>1. Brett Leavy <i>Virtual Narrm</i> 1834, 2025</p> <p>2. Julie Gough (Trawlwoolway)</p> <p><i>Observance</i>, 2012</p>	1.2. The projection employs digital visual technologies and emits sound.	1.2. Moving images may cause sensory visual issues.	1.2. Teachers can notify students prior to entering the main ground floor exhibition space that visual sensitivity may occur.	D1
Physical Environment	All Levels	Tight hallways/spaces will require extra care and supervision for school groups to move through smoothly	School groups cannot be left unattended in the exhibition due to general public access and cultural content of art works needs to be given context and scaffolding for learning. Students are exposed to culturally sensitive history such as	<p>All school groups will be supervised by teachers and the Learning Experiences Team on Year Level culturally appropriate curriculum aligned bespoke tours of the exhibition.</p> <p>Invigilators and clear signage will provide warnings before entering culturally sensitive areas.</p>	D1

KEY CONCERN	RELATED ARTWORKS	SUMMARY OF RELATED THEMES	RISKS	CONTROLS	RESIDUAL RISK RATING
			eugenics, invasion, colonisation, the Frontier Wars, Frontier violence, deaths in custody, stolen generations, land rights.	Invigilators are aware independent students or school groups without supervision are not to enter these exhibition areas.	

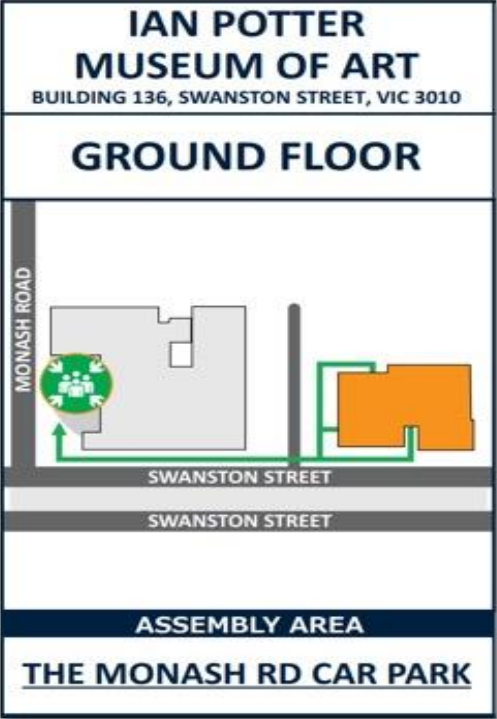
POTTER MUSEUM OF ART VENUE INFORMATION & SUMMARY RISK ASSESSMENT

This exhibition is held at Buxton Contemporary in Southbank. This is a public gallery and so, members of the public may be in the gallery at the same time as students. Please take this into account when determining the number of excursion staff for student supervision noting that at all times, the duty of care and responsibility for supervision of students travelling to, during and travelling back to school from the excursion rests with your accompanying school staff members.

LOCATION OR CONCERN	DESCRIPTION	RISKS	CONTROLS	RESIDUAL RISK RATING
Parking/Bus Drop off point	<p>The Potter Museum of Art is located at The University of Melbourne, Corner Swanston Street and Masson Road, Parkville.</p> <p>Bus Drop Off/Pick Up Points Drop off points for chartered buses is located at the Rideshare Drop off/Pick up zone located on Tin Alley in the University of Melbourne's Parkville Campus, entrance is on the corner of Tin Alley and Spencer Rd Parkville</p> <p>See bus zone parking map below.</p> <p>Public Transport</p>	<ul style="list-style-type: none"> Drop off points at the Rideshare Drop off/Pick up zone for chartered buses are a short 5 min walk to venue requiring Museum & Collections staff to escort school groups. School groups should be monitored by teachers walking through the university campus. 	<ul style="list-style-type: none"> Teachers to ensure student/teacher ratios are available for the walk from drop off points to the venues. 	D1

	<p>Tram The closest tram stop is at Swanston Street and Grattan Street (Stop 1 – University of Melbourne), a short walk from the museum. The Swanston Street trams, including routes 1, 3/3a, 5, 6, 16, 64, 67, and 72.</p> <p>Train The nearest train stations are Melbourne Central and Flagstaff. From these stations, you can take a tram along Swanston Street to reach the university.</p> <p>Bus Bus routes 402 (East Melbourne to Footscray) and 546 (Heidelberg to University of Melbourne) stop near the Museum.</p> <p>Parking Limited street parking is available around the University of Melbourne campus. For longer visits, Ace Parking (265 Faraday Street) and Eastern Precinct Parking (379 Cardigan Street) offer paid parking and are both within walking distance of the museum.</p>			
Accessibility in the venue		<ul style="list-style-type: none"> • Unable to see in low light • Unable to hear or lip read • Unable to read information and instructions. • Unable to read warnings • Bodily injury. • Anxiety. 	<ul style="list-style-type: none"> • Venue and exhibition are accessible and venue facilities and exhibition have been designed to ensure it is accessible friendly according to Human Rights & Equal Opportunity. • All structures are in contrast to the floors and walls to aid vision. • A social script of the venue will be available on the website end of June. 	D1

			<ul style="list-style-type: none"> Staff will be able to provide assistance where needed. 	
Public Toilets	<p>All toilets are single-occupancy, gender neutral cubicles each fitted with hand-washing and drying facilities and have accessible facilities.</p> <p>Please note that these toilets are also utilised by the general public.</p>	<ul style="list-style-type: none"> Teachers do not accompany students to toilets and students engage with general public unsupervised. 	<ul style="list-style-type: none"> Teachers are aware they must supervise students accessing the toilets. Regular toilet breaks can be scheduled to enable teachers to monitor toilet breaks providing students with correct supervision. 	D1
UoM COVIDSafe Requirements	<p>Please note, all school students are not required to verify their vaccination status to engage in these learning programs, but teachers will have to provide proof of vaccination. You can view a copy of the University's COVID-19 Vaccination Requirements Policy. More information and FAQs, which also lists valid forms of proof of vaccination.</p>	<ul style="list-style-type: none"> Teachers with none, or only one vaccination cannot participate in the program at the University of Melbourne and would have to return to school. If probable or confirmed case of COVID-19 attends the venue during school visit. 	<ul style="list-style-type: none"> The booking procedure will ensure Teachers are fully aware of the UoM Vaccination requirements for attending the excursion. All visitors are asked to follow COVID-19 Safe rules and registration including full vaccination requirement for adults. The University will notify the school in the event of a probable or confirmed case in order to conduct their own school contract tracing procedures. The School is required to notify the University if there is a confirmed case from the school visitor who is a probable or confirmed case to enable the University to conduct its own contract tracing procedures. 	D1
Evacuation Plan	<p>All areas of the Potter Museum of Art have evacuation procedure is outlined on the evacuation diagrams, that are posted throughout the building</p>	<p>School staff do not feel confident that they have the necessary information to respond in the case of emergency whilst at the venue.</p>	<p>Each introduction to a school excursion at Science Gallery Melbourne will involve Learning Team staff inducting school visitors on the emergency management procedures. Gallery supervisors and learning team are trained to respond in case of emergency. Teachers who book into a school excursion at Science Gallery Melbourne are notified with the emergency management meeting point in advance through this risk assessment for their own risk assessments and planning</p>	D1

				
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Bus Drop Off / Pick Up

